

AGO NEWS

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Photographs by Frederick H. Evans

"The Desired Haven"

ARCHITECTURAL PHOTOGRAPHS OF CATHEDRALS AND landscapes are the focus of the exhibition *Frederick H. Evans: "The Desired Haven,"* which brings together 89 platinum prints by the British photographer, who by the turn of the century had emerged as an exponent of pure photography and a champion of photography as an art form. Margaret Eaton Gallery, February 17 - April 8, organized by the Alfred Stieglitz Center of the Philadelphia Museum of Art. Supported by the National Endowment of the Arts.

BY MAIA-MARI SUTNIK

The use of photographs to communicate facts and information is so prevalent that all too often it has limited the understanding of the nature of the medium and its capacity for artistic expression. The perception of the photograph as truth or as a substitute for reality often misplaces the goal of the photographer, particularly of a photographer such as Frederick H. Evans, whose images are more complex and far-reaching than they appear at first glance.

At first impression, the photographs of Evans appear so modest and simple that they almost obscure the consciously artistic process that went into their realization. Evans's platinum prints were made at a time when it was the manipulated print that set the artistic standards in camera clubs and salons. His remarkable architectural images of English and French cathedrals and châteaux and their environs were printed from untouched and undodged negatives, which contrasted with the elaborately manipulated images upheld by photographers as necessary in order to gain recognition for photography as an art form. Evans extolled another doctrine: "plain prints from plain negatives is... pure photography," he wrote. Entranced by medieval cathedrals and their interiors - those of Ely, Wells, Durham, Gloucester and Westminster Abbey are among the many he systematically documented - he was not content merely to record them in the manner of 19th-century photographers whose views were precise and minutely detailed, but rather sought to capture their poetic unity.

By suggesting grandeur through the qualities of available light and conveying a vivid impression of the soaring interior space of a structure, Evans demonstrated a perception of his subject in terms of pure form charged with emotional rapprochement. In the annual *Photogram of the Year* [1903], Evans wrote, "[I] wanted my picture to make me again feel, when I was far away from the lovely spot, and perforce content with what I should take away as a record of it - that it would be even better to take the step over the threshold that should bring me into this most inviting and wonderfully lit beyond, the desired haven." For the photograph to emanate the emotional qualities to which Evans aspired and at the same time to interpret the architecture with fidelity required a comprehensive working methodology. His approach was to spend weeks studying the cathedral: taking note of the light and its ambience, becoming familiar with the structural elements, planning exact camera positions and estimating camera exposures that would not disintegrate the image but would yield the all-important perfect negative for the print. Since Evans felt that no amount of printing control could "make it right" if the negative was in error, he advocated that the photographer first "analyse what gives you feeling, see if it is due to the isolation of some particular aspect or effect, and then see what your camera can do towards reproducing that effect, that subject." He firmly believed that any modification to the negative, except spotting of surface defects on the print, was akin to a confession that one did not understand photography as an art form.

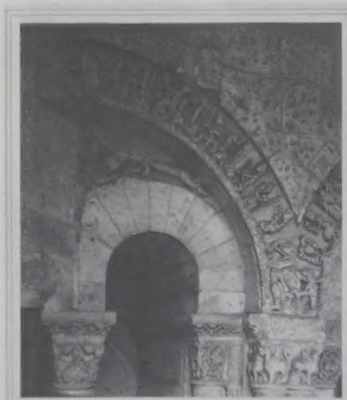
Evans's perception of his architectural subjects was informed by his systematic exploration of the way light is affected as it filters through the structure, emphasizing a mood and giving form to the place. His well-known *A Sea of Steps* of 1903, a view of the stairs to the Chapter House in Wells Cathedral, suggests a delicacy of line and sculpted mass and a light that leads the viewer through a poetic space that is both visually and emotionally evocative, depicting, in Evans's own words, "the surge of a great wave that will presently break and subside into smaller ones...". Although Evans advocated careful study and preparation, he also acknowledged "good fortune," imagination and instinct as contributing to the interpretation of his architectural images.



Above: Frederick H. Evans (British, 1853-1943), *Wells Cathedral: South Nave Aisle to West*, c. 1903; platinum print.

Right: "A Sea of Steps," *Wells Cathedral: Stairs to Chapter House and Bridge to Vicar's Close*, 1903; platinum print.

Below: *Angers Prefecture: Sculptured Arches of 11th-12th Century*, c. 1906-07; platinum print. All three works presented here are from the collection of the Philadelphia Museum of Art, where they were purchased with funds given by Dorothy Norman.



Evans turned to photography full-time at the age of 45 in 1898, when he retired as a bookseller of considerable reputation. His friend George Bernard Shaw recollected that Evans's London shop was so crammed that even the windows were blocked up with books, and he sold to his customers only what he thought was good for them! By 1900 his reputation as a photographer was established with his first one-man exhibition at the Royal Photographic Society (London). He joined, by invitation, the prestigious Linked Ring, a brotherhood that exemplified new artistic aims promoting pictorial values in photographic art. Through these organizations Evans became associated with the key figures of the international pictorial movement in photography, Horsley Hinton, J. Craig Annan, Alfred Stieglitz, Edward Steichen, F. Holland Day, Clarence H. White and Robert Demachy among them. He formed a special friendship with Day, and later with

Alvin Langdon Coburn, who joined the Linked Ring in 1903. Although Evans's doctrine of purism did not fit the aesthetic thrust of his associates, they shared the common goal of personal expression in photography.

Evans achieved great respect for his work and was invited to participate in many exhibitions. He became deeply involved in these projects: he devised innovative salon hanging schemes that introduced the grouping of works into "wall compositions" and gave instructions on multiple mounting techniques that created colour borders around the photographic print, as well as the more difficult French method of adding surrounding watercolour and ink lines around the print. His objective was to enhance and draw attention to the photographic print as an artistic object. Evans wrote copiously, and his peremptory articles frequently took a defensive stand on purist aesthetics. He was extremely critical of poor craftsmanship. While he demonstrated some leniency toward the work of some photographers who manipulated their prints, he tolerated such intrusions only as long as the works were well executed. Much of the time he carried on lively arguments in the pages of *The Amateur Photographer*, arguing against manipulative techniques - specifically over Robert Demachy's gum-printing, and brush-developed photographs - that to his mind compromised the medium. Between 1903 and 1907, Evans contributed regularly to *Camera Work*, published by Stieglitz in New York. The 1903 gravure prints taken from his negatives were issued hand-tipped on grey undermounts and mounted on japan tissue. Both Evans and Stieglitz agonized over how to achieve the highest-quality prints, often despairing at the difficulty of successfully translating Evans's platinum prints to gravures.

In 1905 Evans took up the position of a roving photographer for *Country Life*. His exclusive arrangement with the magazine gave him great freedom to photograph his choice of subjects, and he spent the following year photographing French châteaux, cathedrals and little-known parish churches. (Prints of La Bastie d'Urfe, Gaillard, cloisters at Arles and the church and

continued on p. 6

The World of Ross Bleckner

WHETHER ABSTRACT OR REPRESENTATIONAL, ROSS BLECKNER'S spiritually resonant paintings communicate a deep-rooted understanding of the moral issues facing today's society. The young New Yorker's work has recently begun to attract considerable critical attention and this exhibition of recent major work is his first showing in Toronto and Canada. Ross Bleckner, *Main Stairwell and Corridor*, February 9 – April 1; organized and circulated by the Milwaukee Art Museum.

BY CHRISTINA RITCHIE

For the past ten years New York artist Ross Bleckner has made paintings that combine elements of abstract and representational art in a relentless questioning of modernist innovations and styles. These paintings are principally concerned with the symbolic values of light, and mortality and death are recurring themes. His recent paintings address these themes under the pressure of the spiritual and social crisis that is decimating his generation. Among the 15 major works to be shown in this exhibition are the illusionistic "stripe" paintings that first brought him to critical attention in the early 1980s, as well as the "vessel" paintings, many of which are intended as memorials to the people who have died of AIDS.

Christina Ritchie, AGO assistant curator of international contemporary art, telephoned the artist at his New York studio for a discussion of his work.

The libidinal and death

CR: People seem to come away from your paintings with a diverse array of associations to art history – from the Baroque or Op Art, to Romantic landscapes and *vanitas* pictures. Is there an internal coherence?

RB: I don't use art history as a way of repeating things that have been done, but I think that my painting reflects a certain pleasure that I have in my relationship to both the practice of painting and the history of painting. A lot of the ways in which I've tried to work use certain ways of working for their expressive possibilities that sometimes have been overlooked. Like Op Art, for instance, which I wanted to make more expressive and not reflect or represent a logic or a science but rather a romance and a chaos. Some of the other associations are interesting because there's no one way to see painting. Part of what I think painting does, in a somewhat libidinal way, is represent the complexity of being alive and being an artist today.

CR: I like the idea that you find painting a libidinal activity, but on the other side of that, like *vanitas* pictures, your work is full of reminders of the ephemerality of mortal life. How do you explain your preoccupation with death?

RB: Those are the two parts: the libidinal and death. I think that painting is a reconstruction of a mental activity that makes decisions and tries to discover the way the world works and make sense of some of the relationships in the world. The work I like the best in a way always wears its psyche on its sleeve, both psychologically and intellectually. As far as the question of death goes, I think artists are obsessed with death. In the painting *Remember Me*, for instance, there is this kind of acknowledgement of frailty and the attempt to make life more real, so that by making it more real it fights the thing it ordinarily does, which is to decay and grow old and die. And I think *Remember Me* expresses what every person does on some level by their own production in life, which is to say, "I was here, remember me."

Painting as witness

CR: What you seem to be saying is that each painting is in its own way a kind of monument.

RB: Each painting is in its own way a monument and also a trophy. I think that every painting, every act of cultural production, commemorates the thinking that you lose by conversion of experience to memory. Every time you convert something from experience to memory there is a loss.

CR: There is a loss on one side and a gain on the other. And it is in that mediational position that the paintings become meaningful to somebody else besides yourself.

RB: That in a way is how a painting becomes an offering of a moment, or a thought. It becomes a witness.

CR: To me a trophy always evokes thoughts of heroic activity, and that kind of linguistic association doesn't seem to fit with what I see.

RB: That is true. There are images of trophies in my paintings sometimes – it symbolizes a counterpoise triumph. I don't see it as heroic. In my view of it this is the paltry little icon that you receive once your usefulness is fulfilled. I think of it as the gold watch you receive after 25 years. I think of a trophy as a



Photo: Obertho Gili, 1988.

Ross Bleckner was born in New York City in 1949. He studied during the early 1970s at New York University and at the California Institute of the Arts, where he received his MFA in 1973. He began to exhibit in 1975, and he has participated in many one-person and group exhibitions internationally since then. In 1988 his work was included in the major exhibition *The BiNational: American Art of the Late 1980s*, organized by the Museum of Fine Arts and the Institute of Contemporary Art, Boston, Massachusetts, which travelled to Düsseldorf, West Germany, and in 10 + 10: *Contemporary Soviet and American Painters*, an exhibition that was first shown in 1989 at the Modern Art Museum of Fort Worth, Fort Worth, Texas, and is presently travelling across the United States before a tour in the Soviet Union. Bleckner continues to live and work in New York and to show at the Mary Boone Gallery, his dealer since 1978.



Ross Bleckner (American, b. 1949), *Memorial*, 1985; oil on linen, 122 x 102 cm. Collection of George A. and Frances Katz, New York, New York. Photo courtesy Milwaukee Art Museum.

souvenir of an activity. As soon as the activity is rendered that passage of a cultural moment or an idea makes its relationship through the object. It's more like the object is a souvenir.

CR: Does that mean that the object – in this case, painting – is relatively trivial in relation to the moment or the process that it refers to?

RB: No, I think an artist relates to the object as evidence. In some of the paintings I like to make a comment about that, and sometimes the object is less important than the process itself, but the object is all that we have. There is a tremendous need to be responsible for how that object looks, because I'm involved with the visual objects. So I'm certainly interested in making them as clear and as beautiful as possible. I don't like to make it into a dichotomy. I think being an artist and the products that an artist makes have equal importance.

CR: Since about 1986 you've made a number of paintings that refer explicitly to AIDS and the mounting death toll. For many it is problematic to aestheticize this subject – it's seen as a trivialization of sorts, that somehow disease and beauty do not go together.

RB: Disease and beauty don't go together, particularly AIDS. I think that one of the things that this whole time has made me aware of is the importance of cultural production in life by those who are living. There is a certain responsibility to make objects that bear witness to this time. I don't think it's aestheticizing. Perhaps because I am a painter that is how it seems, but I think that every activity has its way of recording the event as an event of consciousness.

Accounting for the social aspect

Every artist gets subsumed by the conventions of a practice, and once you accept that and allow that to happen I think you can bring things into the practice that open it up and sometimes even point to difficult problems about painting or art making. I think that part of that has to do with using works to decentre the individual so that the individual really reflects more of a sense of what kind of relationship exists with their existence as an artist. Because what an artist really does is reflect their time. And I don't think you can live in this time without accounting to some degree, in some way, as much as possible given the limitations, for the social aspect. It is harder as a painter, because I think in my case there is no direct political address. I think the tone of the work is what establishes or indicates or directs those perceptions.

CR: I think the fact that you compose your imagery not just of objects that we can recognize but also symbols that we can identify very easily provides a very generous opening to people who might not otherwise look at painting.

RB: That is a very interesting observation. I think of something Barnett Newman said, which I'll paraphrase. He said he wanted his work to somehow engage and move people outside of the ballpark. And what he meant by the ballpark was the art world. I think of that discrepancy between what you have and what you want, and that is always what makes you go. When I look at my work it is always the thing that makes me want to work more, because I'm actually learning from looking at it. In a way I'm looking at a total body of work but I haven't made it yet, and by looking at partial parts of it that speak to each other in a way I have this sense of what I need to do to expand it, as if each little part is just beginning to be there. That is why I get a lot out of having a show, for instance. I can really see in an objective way what is missing.

Cynicism as agent of change

CR: You have said in the past, "History needs to be undetermined. That's why cynicism is good." It seems to me that somehow this attitude has changed. The most recent paintings seem to confirm historical readings, and cynicism seems to have given way to melancholy more than anything else.

RB: By cynicism I really mean pessimism. There is an element of melancholy in my work. It is just the way I see things, and may be what I have been referring to. To paraphrase again, Fassbinder said something to the effect that there is no such thing as being or showing or eliciting an emotional response that's negative enough, because no matter how negative you can get with your subject matter it just makes people realize there is more to change. That is what I mean by cynicism, not accepting the idea that everything is normal and should go on the way it is. I mean cynicism as an agent of change. I don't see my art as cynical. I see it as trying to generate a kind of hopefulness.

Christina Ritchie is assistant curator of international contemporary art at the AGO.

Ross Bleckner, *Main stairwell*, February 9 – April 1.

FEBRUARY • CALENDAR OF EVENTS

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
For detailed descriptions of programs consult the events listings on pages 4 and 5.	Gallery talks and tours twice daily except Mondays. Visites communales le dimanche à 14 h 30.	The AGO needs volunteers to do telemarketing one evening a month. Interested? Call 977-9414, ext. 263.	The fully licensed AGO Restaurant is open for dining on Wednesdays.	Exhibition <i>Jacques Lipchitz</i> / continues	<i>Artful Conversation</i> / 11:15 am & 2 pm Film <i>Civilisation</i> / 12:30 pm	Gallery School <i>Advanced Studio</i> continues / 9 am - 1 pm
14 Film <i>The Great Canadian Cartoon</i> / 1 pm For Kids <i>Hands On</i> / 1-4 pm <i>Family and Community Studio</i> / 1-4 pm	15 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	16 Gallery School <i>Adult Studio Masters' Series</i> continues / 7 pm	17 Course <i>Splendours of the Renaissance</i> / 1:15 pm or 6:45 pm <i>Rendezvous with Art</i> / 6 pm Gallery School <i>Adult Studio</i> continues / 7 pm <i>Just Jazz</i> / 7:30 pm	18 A \$5 gift can go a long way when you send an AGO family admission voucher to a friend.	19 Exhibition <i>Ross Bleckner</i> / opens <i>Artful Conversation</i> / 11:15 am & 2 pm Film <i>Civilisation</i> / 12:30 pm	10 Gallery School <i>Advanced Studio</i> / 9 am - 1 pm
11 <i>Sunday Start with Art</i> / 11 am For Kids <i>Hands On</i> / 1-4 pm <i>Family Studio</i> / 1-4 pm Lecture <i>Ross Bleckner</i> / 3:30 pm Film <i>The Great Canadian Cartoon</i> / 1 pm	12 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	13 AGO gift certificates are redeemable at all AGO retail outlets.	14 <i>Art in the Morning</i> / 9:30 am Course <i>Splendours of the Renaissance</i> / 1:15 pm or 6:45 pm <i>Art</i> at 5:30 <i>Rendezvous with Art</i> / 6 pm <i>Just Jazz</i> / 7:30 pm	15 Exhibition <i>Last Heritage Regained</i> / continues <i>New Members' Party</i> / 7-9 pm	16 <i>Artful Conversation</i> / 11:15 am & 2 pm Film <i>Civilisation</i> / 12:30 pm	17 Gallery School <i>Advanced Studio</i> / 9 am - 1 pm Exhibition <i>Frederick H. Evans</i> / opens
18 Film <i>The Great Canadian Cartoon</i> / 1 pm For Kids <i>Hands On</i> / 1-4 pm <i>Family and Community Studio</i> / 1-4 pm	19 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	20 Grange Spring Luncheon, Lecture / 11 am Course <i>Splendours of the Renaissance</i> / 1:15 pm or 6:45 pm <i>Rendezvous with Art</i> / 6 pm <i>Young at Art</i> / 7 pm <i>Just Jazz</i> / 7:30 pm	21 For snacks and refreshments visit the Coffee Shop.	22 Watch for the Reproduction Shop's pre-inventory sale from March 16-29.	23 <i>Artful Conversation</i> / 11:15 am & 2 pm Film <i>Civilisation</i> / 12:30 pm	24 Gallery School <i>Advanced Studio</i> / 9 am - 1 pm Gallery talk Signed for the hearing impaired / 2 pm & 4 pm
25 <i>Sunday Start with Art</i> / 11 am For Kids <i>Hands On</i> / 1-4 pm <i>Family and Community Studio</i> / 1-4 pm <i>AGO Concert</i> / 3 pm	26 Gallery, AGO Restaurant and Members' Lounge closed. Shops open.	27 Visit the Art Rental and Sales Gallery at 35 McCaul St. for a varied selection of art.	28 Course <i>Splendours of the Renaissance</i> / 1:15 pm or 6:45 pm <i>Rendezvous with Art</i> / 6 pm <i>Just Jazz</i> / 7:30 pm		The Reproduction Shop has the largest selection of reproductions and posters in Canada.	New memberships and renewals are processed quickly for you at the Membership Centre in the lobby.

THE COLLECTION IN FOCUS

Photographs of Frederick H. Evans

BY MAIA-MARI SUTNIK

THE FRIENDSHIP BETWEEN THE BRITISH PHOTOGRAPHER Frederick H. Evans (1853-1943) and the Canadian connoisseur Gordon Conn (1890-1977) is not as well known as Evans's friendships with George Bernard Shaw, Aubrey Beardsley and Alvin Langdon Coburn. It began in the mid-1920s, when Conn and his wife, Rheta Black, lived near Evans's house in Acton, in London's West End. The Conns had moved there from Toronto to pursue quiet leisure and study the arts.

Gordon Conn was 38 when he sat for Evans in 1928, the year Evans was elected an honorary fellow of the Royal Photographic Society in recognition of the leading role he had played in establishing photography as an expressive art form. It is not surprising that Conn and Evans met and struck up a friendship, even though Evans was almost twice the age of the young Canadian. Conn held a deep interest in the arts and had studied painting and the piano; however, his aspiration to become a musician was curtailed by an injury. Of independent means, the Conns were free to travel, move in artistic circles, attend concerts, collect art and champion the cause of a poetic aesthetic advocating "beauty in art." By the time they met, Evans had largely stopped photographing, but neither age nor declining health inhibited his many interests. Photography continued to interlock with his enthusiasm for music, art and books. Evans was very generous to friends who were serious about his art, and as a result the Conns acquired a large collection of his platinum prints by gift and purchase.

In 1950 Conn offered his collection of some 60 Evans prints to the Gallery (then the Art Gallery of Toronto). The Gallery turned it down, with the comment that the prints were merely "documents of the history of photography." A few years later the photographs were offered to George Eastman House in Rochester, New York, and in 1964 it became the core of Beaumont Newhall's Evans retrospective, the first in North America. Newhall, director of George Eastman House, had seen Evans's memorial exhibition by chance in London in 1944 and been captivated by the persuasive quality of Evans's "straight" or pure prints. In a letter he wrote, "the photographs in *Camera Work* do not do him [Evans] justice ... his



Frederick H. Evans (British, 1853-1943), *Portrait of Gordon Conn*, 1928, bromide print, 20.5 x 16.8 cm. Collection AGO, gift of Mrs. Gordon Conn, 1979.



Rheims Cathedral: West Front, c. 1906-07, platinum print, 33.7 x 22.6 cm. Collection AGO, gift of Mrs. Gordon Conn, 1979.

architectural photographs are the greatest of their kind, because he was able to combine precision of definition with a softness and delicacy of gradation and because he had an extraordinary sense of scale and light." Fortunately for the Gallery, however, Rheta Conn had been reluctant to part with the entire collection and had kept five prints that were of personal importance to her. Four of those, *A Souvenir of Aubrey Beardsley*, 1893; *Rheims Cathedral: West Front*, c. 1906-07; and *Portrait of Campbell Black*; and *Portrait of Gordon Conn*, 1928, were donated in 1979 to the Gallery's modest but growing collection of photographs.

Architecture provided Evans with his greatest inspiration. He based his photographic aesthetic upon subjects with timeless qualities, and the concept of the camera capturing segments or swiftly passing scenes was beyond his appreciation. His exterior views never quite achieved the eloquence that emanates from his awe-inspiring rendering of interiors. Yet, as doctrinaire as Evans was, his pictures were formed by an intelligence that accepted the exception to the rule and gave his images interest and coherence. The ornate compactness of the sculptural detail that frames his view of the west front of Rheims Cathedral contrasts with the dwarfed figures of simple tradespeople standing in front of a cart. The photographic fraction of the moment captured here is an exception, as Evans usually avoided it, often using slow speed to

give very long exposures so that passersby would dissolve.

Evans's *Portrait of Gordon Conn* is one of three known poses taken at the same sitting. As suggested by the pose titled *Listening to Music* (private collection), the photographer wished to convey Conn's allegiance and sensitivity to music. But portraits tend to conceal as much as they reveal. Ultimately both the photographer and the viewer bring a subjective sensibility to the portrait. Evans brings a persistence to his subject by imparting a high-keyed tone to his sister. Conn emerges from darkness, in an harmonious pose that brings to mind Raphael's elegant *Castiglione* (Louvre, Paris) and Rembrandt's aristocratic *Self-Portrait* (National Gallery, London). Conn is self-assured, displaying refined taste, and there is an obsessive edge to his dapper attire - yet the indulgent qualities are patently external. The self-contained, bemused play around his mouth suggests a sense of involvement, and there is good reason to believe that the overall luminosity of his appearance indicates a quest for an artistic ideal. Evans's sense of his subject was one of considerable exactitude. It is interesting to compare Evans's portrait with the Kenneth Forbes portrait *The Connoisseur*, 1935 (AGO collection), which draws specific attention to Conn's musical interest by showing an open score on his lap. He is a few years older, and he is seen as more extroverted, mannered and literal. This, too, is a strong image that conceals, but Evans's portrait is more transcendent, more open-ended and therefore more generous. Conn was in fact quite affable, and he became well known for this quality through his public generosity. He gifted many Canadian galleries and archives with works of art and documents of his involvement with Canadian artists who inspired his earliest interest in the arts.

Evans and Conn had many interests in common and were like-minded on many issues. Evans's appreciation of modernist ideas was marginal, and more often than not he was infuriated by them. Like Conn, he found it difficult to accept the challenge of images abstracted from subject matter. Ironically, it was during the late 1930s that Evans's vision of fidelity to the subject through pure photography triumphed in a similar concept espoused by the modernist group *f/64*, that included Edward Weston and Imogen Cunningham.

The Conns returned to Canada at the outbreak of WWI, and Gordon Conn remained in correspondence with Evans until his death in 1943. Conn's letters to Evans appear to have been lost. Evans's letters to Conn are privately owned.

Exhibitions

Frederick H. Evans: "The Desired Haven"

Margaret Eaton Gallery
February 17 - April 8
This exhibition brings together 89 platinum prints of English and French cathedrals, churches, châteaux and landscapes photographed between 1887 and 1912 by the British photographer Frederick H. Evans. Evans exhibited with the Royal Photographic Society in London, England, and at the Photo-Secession galleries in New York and the Albright Art Gallery in Buffalo, New York, in the early part of this century.

Organized by the Alfred Shegitz Center of the Philadelphia Museum of Art.

Ross Bleckner

Main stairwell and corridor
February 9 - April 1

This exhibition presents 15 major paintings by New York artist Ross Bleckner, providing a survey of his work of the past decade. The paintings combine abstract and representational elements and are principally concerned with spiritual themes and the social crisis facing contemporary society. This exhibition is the first presentation of Bleckner's work in Canada.

Organized by the Milwaukee Art Museum.

Lost Heritage Regained Trier Galleries

through March 25
Since it was established by the Government of Canada in 1977, the Cultural Property Export Review Board has been instrumental in repatriating works of art and halting the loss of significant cultural properties to foreign markets. This exhibition presents works from the AGO's prints and drawings and Canadian historical collections that were acquired over the past decade with the help of Cultural Property funds, including works by Gauguin, Degas, Rouault, Whistler, Lucius O'Brien and Robert Todd.

Jacques Lipchitz: A Life in Sculpture

Sam and Ayala Zacks Wing
through March 11
This is the first major retrospective in recent years of the work of the greatest Cubist sculptor of his generation. The exhibition brings together 134 bronzes and 30 drawings from six decades of Lipchitz's long and prolific career, including a superb group of Cubist carvings and bronzes of 1915-25, the little-known "transparent" of 1926 and works on the Biblical and mythological subjects that obsessed Lipchitz from the late 1920s until his death in 1973. The exhibition provides an important reassessment of the artist's lesser-known and little-appreciated later work in the context of his entire oeuvre. Organized and circulated internationally by the Art Gallery of Ontario.

Sponsored by American Express Canada, Inc., and Olympia & York.

TRAVEL RELATED SERVICES

OLYMPIA & YORK

Permanent Collection

Walker Court, E. R. Wood, Fudge, Laidlaw and Leonard Galleries

Fourteenth-20th-century paintings, 19th- and 20th-century sculpture and major paintings from the contemporary collection.

Georgia Ridley and John Ridley Galleries

Selections of Canadian historical art from the permanent collection.

J. S. McLean Gallery

New installation of works by the Group of Seven from the permanent collection, complete with such interpretive aids as audiotapes and computers.



Ross Bleckner (American, b. 1949), *Cage*, 1986; oil on canvas, 274.0 x 183.0 cm. Collection of Vera List, New York, New York. Photo courtesy Milwaukee Art Museum.

Signy Eaton Gallery

The Signy Eaton Gallery is closed due to Stage III.

Henry Moore Sculpture Centre

Plasters, bronzes and graphics from the gallery's Moore collection.

Prints and Drawings Galleries

Selections from the permanent collection and loans.

Extension Services

The following exhibitions organized by the AGO will be circulated by Extension Services during the month of February. Dates are subject to change.

Staffage to Centre Stage: The Figure in Canadian Art
A Selection of Recently Acquired Works on Paper from the Canadian Historical Collection of the Art Gallery of Ontario
Rudman Hall Arts Centre, St. Catharines
through February 4

The Dada Period in Cologne: Selections from the Fick-Eggert Collection
Winnipeg Art Gallery
through February 11

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Thames Art Gallery, Chatham
through February 11

Will Ogilvie: Watercolours and Drawings (CONTACT)
Tom Thomson Memorial Art Gallery, Owen Sound
through February 25

Ron Martin 1971-1981
A Fraser Elliott Foundation Canadian Contemporary Exhibition
National Gallery of Canada, Ottawa
through March 4

For the Record: Ontario Women Graduates in Architecture 1920-1960
Wellington County Museum and Archives, Fergus
through March 30

Picasso: Faunes et flore d'Antibes (CONTACT)
Bellevue Public Library Gallery
February 1-28

Moore's Animals: Prints from the Permanent Collection of the Art Gallery of Ontario
The Art Gallery of Peterborough
February 8 - March 4

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario
Art Gallery of Northumberland, Cobourg
February 21 - March 19

The Group of Seven: Selected Watercolours, Drawings, and Prints from the Collection of the Art Gallery of Ontario - Dennis Reid, Speakers' Service
Art Gallery of Northumberland, Cobourg
February 22

"Artists with Their Work" Programs

Ron Martin: Paintings
Gallery 101 Artists' Centre d'artistes, Ottawa
Winterlude Festival
February 1-24

Juan Geuer: Constructions
Sarnia Public Library and Art Gallery
February 23 - March 26

Talks and Tours

Gallery talks are free with admission and make visits more enjoyable through stimulating discussion. Learn about artists and popular themes over the centuries, confront essential issues in contemporary art and increase visual awareness. Topics are available at the information desk. For group tours contact the Education Scheduling Unit at 979-6621. Join us during February:

Tuesdays to Thursdays at 12:15 pm and 2 pm
Wednesdays at 6 pm* and 7:30 pm
Fridays at 1:15 am** and 2 pm
Saturdays and Sundays at 2 pm*** and 4 pm
Visite commentées: le dimanche à 14 h 30

***Rendezvous with Art**
A program for the after-work crowd featuring a half-hour tour followed by informal discussion.

****Artful Conversation**
A program offered every Friday, featuring a half-hour Gallery talk followed by an informal discussion over complimentary coffee.

*****For the Hearing-Impaired**
On the last Saturday of each month at 2 pm, this talk is signed for the hearing-impaired. February's topic: *Ross Bleckner*

Lectures

Ross Bleckner

The Jackman Hall
Sunday, February 11, 3:30 pm

Ross Bleckner's paintings, which are concerned with light and its symbolism, as well as death and mortality, challenge the meaning and significance of modernist styles and innovations. Join the artist for a slide presentation being given in conjunction with his current exhibition.

Free with admission; however, tickets are required and may be obtained in advance at the information desk on a first-come, first-served basis.

For Kids

Hands On

Sundays, 1-4 pm
Hands On provides a playful and relaxed environment in which children and their parents can participate in a number of activities designed to promote a child's interest in the visual arts.

Come and create a fantasy self-portrait using costumes and a video camera, a "painting" made of light, or a huge sculpture. Connections between these experiences and gallery viewing of contemporary and Old Master works can be enjoyed by the entire family.

Tickets for hourly sessions are available at the information desk every Sunday from October through May on a first-come, first-served basis. Children aged 4-12 must be accompanied by an adult. For more information call 977-0414, ext. 201.

Family and Community Studio Anne Tanenbaum Gallery School

Sundays, 1-4 pm, beginning January 7
All visitors to the Gallery are cordially invited to drop by the Anne Tanenbaum Gallery School for the Family and Community Studio, Sundays between 1 and 4 pm. Materials for drawing, painting, printmaking and sculpture are available, with direction provided by Gallery School artists.

Entrance is free with admission to the AGO. Children under 12 must be accompanied by an adult. Unfortunately, groups, clubs and organizations cannot be accommodated. Please contact Studio Coordinator Steven Bowie at 979-6621 for further information. Sponsored by Crayola.

Gallery School

Adult Studio

Anne Tanenbaum Gallery School
January 10 - March 15

The Anne Tanenbaum Gallery School continues to offer studio art courses for adults - for both the novice and the more experienced student. Winter term courses include introductory, intermediate, life and portrait drawing as well as painting, printmaking and watercolor. Classes are held Wednesday and Thursday evenings from 7 to 10 pm and run for 10 weeks. Tuition is \$150 for Gallery Members and \$200 for non-Members.

Also beginning in the winter term and running through the spring is a drawing course designed for more experienced students called *Drawing from Mark to Magic: The 20-Week Workout*. Tuition is \$240 for Gallery Members and \$295 for non-Members.

Early registration is recommended because class sizes are limited. Registration is accepted by mail or in person and is confirmed upon receipt of payment. Cheques may be postdated to the first day of class. Faculty and courses are subject to change, and courses are available only upon sufficient enrolment. Call the Gallery School at 979-6621 for details.

Advanced Studio

Anne Tanenbaum Gallery School
Saturdays, 9 am - 1 pm, for 30 weeks

began September 16
The Advanced Studio Program in visual arts for secondary school students offers courses in drawing, painting, sculpture, printmaking and architecture. Some places are still available for students who wish to build a professional portfolio in the intensive studio atmosphere this program provides. Please contact the Gallery School at 979-6621 for further information.

The Advanced Studio in Visual Art program is generously funded by the Eaton Foundation, with special scholarships provided by Shell Canada Ltd.

Masters' Series - Adult Studio

Anne Tanenbaum Gallery School
Winter term: January 9 - March 13

Selected Old Master works from the permanent collection will be studied from the studio perspective with curatorial examination and discourse. Some places may still be available for this popular new Adult Studio program. Please contact the Gallery School at 979-6621 for all the details.

March Break

Anne Tanenbaum Gallery School

Monday, March 12 - Friday, March 16, 10 am - 4 pm

All visitors to the Gallery during March Break are cordially invited to drop by the Gallery School, which will be open between 10 am and 4 pm each day. Materials for drawing, painting, sculpture and printmaking are supplied, and direction is provided by Gallery School artists. Entrance is free with your admission to the Gallery. Please remember that children 12 and under must be accompanied by an adult. Please contact Studio Coordinator Steven Bowie at 979-6621 for details.

Concerts

Du Maurier Council for the Arts Ltd. Presents Sunday Concert Series

The Walker Court
Sunday, February 25, 3 pm

The AGO's popular concert series, organized in collaboration with the Royal Conservatory of Music (RCM), features an exciting line-up of first-rate performing artists drawn from the RCM faculty, as well as instrumental and vocal ensembles.

This month's concert features the Royal Conservatory Orchestra under the baton of resident conductor John Barnum. The orchestra comprises students enrolled in the professional studies program of the Conservatory, who each year perform a series of public concerts, often with internationally renowned guest conductors. This special winter concert will feature concerto performances.

Sponsored by **du Maurier Council for the Arts Ltd.** with additional support from 96.3 CFMT-FM 103.1.

du Maurier Council for the Arts Ltd.
Le Conseil des Arts du Musée de la Ville de Toronto

Just Jazz

The Walker Court
Wednesdays, February 7, 14, 21 and 28, 7:30 pm



Sharron McLeod.

Jazz concerts are fast becoming a new AGO tradition. Every Wednesday this month, some of the most popular entertainers on the Toronto

jazz scene will be featured in special performances that place particular emphasis on original compositions and improvisation.

Funded by the City of Toronto through the Toronto Arts Council.

February 7

Patrick Godfrey, piano

February 14

Bob Wiseman, piano

February 21

Brian Katz, guitar

February 28

Sharon McLeod, voice
James Pett, guitar

Films

Noon-Hour Films

Fridays at 12:30 pm in the Jackman Hall. Free with admission to Gallery. Entrance is through the main lobby.

Civilisation

This remarkable 13-episode series was produced by BBC Television in 1969 with Kenneth Clark, who takes the viewer from the fall of the Roman Empire through the ages to contemporary life. Against the background of history he highlights works of genius in architecture, sculpture, and painting, in philosophy, poetry and music and in science and engineering. Clark's enthusiasm for the arts is contagious, and each episode (col., 50 min.) glows with excitement.

February 2

By the Skin of Our Teeth
An introduction to Western civilization that investigates the fall of the Roman Empire and the Dark Ages.

February 9

The Great Thaw
The early Middle Ages and the great eruption of ecclesiastical splendour.

February 16

Romance and Reality
The glories of the Gothic world and the early Italian Renaissance.

February 23

Man - The Measure of All Things
From Florence and the palaces of Urbino and Mantua.

The Great Canadian Cartoon

The Jackman Hall
through February 18

To celebrate its 25th anniversary the Cinémaèque québécoise has organized an animation festival for circulation across Canada. The series is in two parts: *The Great Canadian Cartoon*, a collection of animated films by independent Canadian film artists, and *The Unknown Norman McLaren*, a tribute to this innovative Canadian filmmaker.

Presented in four parts at the AGO, the program was organized by Louise Beaudet, head of animation at the Cinémaèque québécoise, and its Canadian tour is coordinated by Martin Deishe. The series continues in the AGO's Jackman Hall through February 18. Films are screened at 1 pm, and admission is \$3 for each program. Entrance through the McCaul St. doors. For information please call 977-0414, ext. 260.

Please note: These cartoons are not for children.

Sunday, February 4, 1 pm

The Great Canadian Cartoon 1984-1986

Mère Poule by Sophie Clerk, 1985, 45 sec.

Slow Dance World by Ellen Besen, 1986, 5 min.

The Eulogy by Ken Lidster, 1984, 6 min, 30 sec.

Vendred'un une lie déserte
André Chapdelaine and Yvon Laroche, 1984, 4 min.

Servitude by Jean-Pierre Trépanier, 1984, 3 min, 57 sec.

Study of an Apartment by Martin Rose, 1985, 3 min, 30 sec.

A Short Story by Sylvia Feller, 1985, 7 min.

Dry Noodles by Dan Collins, 1985, 2 min.

Insomniac by Keith Slade, 1985, 3 min, 30 sec.

Turbo Concerto by Martin Barry, 1985. 7 min.

Nuckie's Lullaby by Jonathan Amity, 1985. 3 min. 30 sec.

Pursuit/Fight by Marilyn Cherenko, 1984. 4 min. 30 sec.

Anjiam by 22 animators supervised by Marv Hewland, 1984. 10 min.

Tony de Peltrie by P. Bergeron, P. Lachapelle, P. Robidoux, D. Langlois, 1985. 8 min.

Sunday, February 11, 1 pm

The Great Canadian Cartoon 1986-1988

Lupo the Butcher by Danny Antonucci, 1986. 3 min. 30 sec.

Rock Video by John Stratton, 1987. 3 min.

My Shadow by Hal Hayes Snedden, 1988. 2 min. 45 sec.

Transfert by Jean-Pierre Trépanier, 1986. 5 min. 45 sec.

Claydraming by Dave Thomas, 1987. 8 min.

Dog Brain by J. Falconer, 1988. 2 min. 42 sec.

Rendez-vous à Montréal by Nadia Magnenat-Thalmann and Daniel Thalmann, 1987. 7 min.

Contour d'Édith by Sylvie Page and Malcolm Cecil, 1987. 14 min. 33 sec.

How to Make Huge Amounts of Money with the Binary System by Neil Hollands, 1986. 10 min. 30 sec.

Oh Dad! by Jonathan Amity, 1986. 4 min.

Nice Day in the Country by Christopher Hinton, 1988. 8 min. 23 sec.

Primiti Too Taa by Ed Ackerman and Colin Morton, 1986. 2 min. 30 sec.

Tables of Content by Wendy Tilby, 1986. 7 min. 30 sec.

Sunday, February 18, 1 pm

The Unknown Norman McLaren Opening Speech 1960, b&w 6 min. 51 sec.

Assistant: Arthur Lipsett

Pavilion/On the Farm 1949, b&w 10 min. 25 sec.

With Norman McLaren and Grant Munro

Neighbours 1952, b&w and col., 9 min.

Workshop Experiments in Animated Sound (Visible Music) 1952, b&w 7 min. 22 sec.

demo reel of four different ways in which McLaren made sound

Synchrony 1971, col., 7 min. 27 sec.

Le Merle Rehearses 1958, b&w 3 min. 33 sec.

Le Merle 1958, col., 4 min. 3 sec.

Blurt Tests 1956

Multi-Image Runs 1962, b&w 8 min. 23 sec.

A Chary Tale 1957, b&w 9 min. 52 sec.

Ps de deaz 1967, b&w 13 min. 22 sec.

The Grange

Don't forget to complete your visit to the AGO by seeing where it all began. The Grange, the first home of the AGO, from 1913 to 1922, was built in 1817 by D'Arcy Boulton, Jr., one of the town of York's leading citizens. It is the oldest surviving brick house in Toronto and is beautifully restored as a gentleman's house of the 1830s Upper Canada.

Free with admission to the Gallery. Entrance to the Grange through front door on Grange Park. Adult tours are arranged by calling 977-0414, ext. 237. A project of the Volunteer Committee.

The Grange Spring Luncheon Lectures

"The World of D'Arcy Boulton, Jr.: York 1808-1845" The 1989-90 Grange Luncheon Lectures conclude with further explorations of the theme "The World of D'Arcy Boulton, Jr.: York 1808-1845," a period during which the roots of many of Toronto's institutions, characteristics and traditions were formed. A light lunch in the Grange Music Room will follow both lectures. Tickets are \$10 each and may be purchased in advance by calling 977-0414, ext. 237.

Education and Society

Wednesday, February 21, 11 am There were few more contentious issues in early-19th-century York and Upper Canada than education, inseparable as it was from the political and religious confrontations of the time. The disputes raged over who should be taught, what should be taught, how it should be taught, who should teach and - very important - who should pay. Edith Firth, distinguished Toronto historian and award-winning author, will guide us through these vexatious issues.

Gallery Hopping

For tickets or more information please call the Volunteer Office at 977-0414, ext. 263. Gallery Hopping is a project of the Volunteer Committee.

The Thomson Gallery Thursday, April 5

Visit the outstanding personal collection of Lord Thomson of Fleet in the Simpsons Tower. This newly opened gallery contains work by Canada's Group of Seven and by David Milne, J. W. Morrice, Emily Carr, Clarence Gagnon and Maurice Cullen. This special evening includes a buffet supper at the Arcadian Court. Tickets limited. For tickets or more information please call the Volunteer Office at 977-0414, ext. 411.

Springtime in the Brandywine Valley, Delaware May 15-17

Visit Winterthur, home to the world's finest collection of the American decorative arts, and Longwood Gardens, famous for its 20 greenhouses, now in spring bloom. Other attractions include the Nimous Mansion, the Hagley Museum, the Delaware Art Museum and the Brandywine River Museum, which houses paintings by three generations of the Wyeth family. For more information contact the Volunteer Office at 977-0414, ext. 263. A project of the Volunteer Committee.

Travel AGO

For brochures or more information please call 977-0414, ext. 263. Travel AGO is a project of the Volunteer Committee.

Cruising the Danube

September 6-20 Fly to exotic Istanbul for a two-day stay at the Sheraton Hotel, then cruise on the Black Sea aboard the MS Anzavsky to the delta of the Danube. There we board the MS Ukraina, our riverboat home for the next nine days as we follow the Danube for 1,800 miles to Vienna. Complete the adventure with a two-day stay at the Intercontinental Hotel in Vienna.

Cambridge

March 24 - April 7 Henry James once described England's Cambridge University as "the loveliest confusion of Gothic windows and ancient trees, of grassy banks and mossy balustrades." Following the success of our Oxford experience in 1987, we are offering a similar trip to beautiful Cambridge University for two weeks. Live and study in Clare College. Attend evening and lectures on literature, art, architecture and gardens. Visit historic pubs, stately homes, cathedrals, and parks in full spring bloom. Enjoy Constable country and an afternoon at the races at Newmarket, and bring your scholarly adventure to a memorable end by spending two days in London.

Texas

March 31 - April 6 Springtime in Texas. In historic San Antonio we'll visit the Maroon Koogler McNay Institute, noted for its exquisite collection spanning the history of art, from medieval times to the modern era. Dallas and Fort Worth offer modern masterpieces and traditional Western art at

Behind the Scenes

AGO Presents Festival of Canadian Animation

THE CINÉMATHEQUE QUÉBÉCOISE IS CELEBRATING ITS 25th anniversary with an animation festival travelling across Canada. *The Great Canadian Cartoon*, which began at the AGO on January 28 and continues through February 18, features a collection of films by independent Canadian film artists, bringing a unique selection of seldom-screened films to the attention of a wider audience. While the National Film Board and the Société Radio-Canada have a reputation for excellence in animation, there have been many independent artists working outside these institutions producing imaginative, entertaining and technically inventive films without the funds or facilities available to sponsored filmmakers. Despite the international acclaim that many of these films have already achieved, their exhibition has been limited because of the lack of resources to distribute them.

Louise Beaudet, head of animation at the Cinéma-thèque québécoise, organized the series in two parts and seized this opportunity to pay tribute to the outstanding Canadian filmmaker Norman McLaren, who died two years ago. Instead of the usual re-

such fine museums as the Dallas Museum of Art and the Kimbell and Aron Carter Museums. Viewing of private collections by special arrangement will offer further insights into the Texas art scene. Side trips to historic sites, visit to a ranch, a riverboat cruise and a taste of the local cuisine make for a Texas experience.

Yugoslavia

May 5-20

Yugoslavia is a country of dramatic cultural contrasts whose mosaic of nationalities, religions and languages is matched by the variety of its landscape. Our tour begins in historic Belgrade, then follows picturesque mountain roads to the Adriatic, visiting remote medieval monasteries famous for their fine Byzantine frescoes. Then we'll explore the old walled coastal cities of Dubrovnik and Hvar and the ruins of Diocletian's palace in Split. After a stop in the beautiful lake country around Plitvice, our tour concludes with a stay in one of Europe's grand hotels, the Esplanade in Zagreb.

Looking Ahead ...

Amsterdam

Turkey

India/Wales

The Two Berlins

Russia

Call the Volunteer Office at 977-0414, ext. 263, and have your name put on our list to receive a brochure.

Club AGO

Club AGO (Young Associates of the Art Gallery of Ontario) is designed to bring young people and art together. The Club offers its members the opportunity to participate in a variety of educational and social programs. Membership in the Art Gallery of Ontario is a prerequisite, and membership in Club AGO is \$15, or \$5 for students. For further information call the Volunteer Office at 977-0414, ext. 263.

Young Art

Ross Bleckner Wednesday, February 21, 7 pm Join Club AGO members for a tour of the Ross Bleckner exhibition. This contemporary American artist has worked in various abstract and representational styles, exploring the themes of death and mortality and the symbolism of light. Afterward meet in the Members' Lounge for further discussion and drinks. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Henry Moore

March 21, 7 pm

Join Club AGO members for a tour of the AGO's permanent collection of Henry Moore sculptures. Afterward meet in the Members' Lounge for drinks and conversation. Club AGO

members free, guests \$5. For information or a reservation please call the Volunteer Office at 977-0414, ext. 263.

Spring Lecture Series

March 12, Sensations and Symbols: Impressionism and Post-Impressionism; April 19, A New Reality: Cubism and Early Abstract Art; May 7, Alienation and the Subconscious: Dada and Surrealism. Join Peter Gale, head of Adult Education Services, for an enlightening series of lectures on modern art. For more information or tickets call the Volunteer Office at 977-0414, ext. 263.

Members' Activities

New Members' Party

Thursday, February 15

7-9 pm

A special party to welcome new Members to the Gallery is being held on Thursday, February 15, from 7 to 9 pm. All Members are welcome to attend this event, which features special tours of the Gallery, talks on the permanent collection and a reception in the Walker Court. Come and present your invitation or your membership card at the door. Supported by Inniskillin Wines.

Tickets for Membership Programs

For the following programs tickets must be purchased in advance. To order tickets by mail, please follow the instructions on page 6; to order by credit card, please call the Volunteer Office at 977-0414, ext. 263. You may also purchase tickets in person at the Membership Centre during regular Gallery hours. A Member may purchase up to four tickets. Refunds are available only up to three working days prior to the scheduled events. These are projects of the Volunteer Committee.

Art in the Morning

Ross Bleckner Wednesday, February 14, 9:30 am Join fellow Members for a tour of works by American artist Ross Bleckner. The exhibition includes 14 major paintings made over the past seven years in abstract and representational styles. Meet in the Members' Lounge for morning refreshments. Tickets are \$5.50 and must be purchased in advance.

Permanent Collection: Hidden Treasures of the Old Masters Wednesday, March 21, 9:30 am Join David Wislow for a fascinating and entertaining glimpse into some often overlooked treasures from the Old Masters collection of the AGO. Tickets are \$5.50 and must be purchased in advance. For tickets please call the Volunteer Office at 977-0414, ext. 263.



Still from *Table of Content*, a 1986 film by Wendy Tilby, to be shown on February 11.

prospective, however, *The Unknown Norman McLaren*, the second part of the series, allows viewers a glimpse into McLaren's thought processes by demonstrating some of his films at different stages of production. McLaren's career was characterized by creative and technical brilliance. He was one of the first to experiment with creating synthetic sound and with images hand-drawn or engraved directly onto the film. His 1952 demonstration reel showing the very first steps in his work on animated sound will be shown in this program. For a complete schedule of screenings please consult the events listings of AGO News.

Sunday Start with Art

Ross Bleckner

Sunday, February 11, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour of abstract and representational works by American artist Ross Bleckner. The themes of death and mortality and the symbolism of light pervade these works, done over the past seven years. Tickets are \$7.50 and must be purchased in advance.

Reproduction

Sunday, March 18, 11 am

Join us in the Members' Lounge for a continental breakfast followed by a tour of the *Lost Heritage* Regained exhibition by Dennis Reid, curator of Canadian historical art. Tickets are \$7.50 and must be purchased in advance.

Special Evenings for Members

Wednesday, March 14, 6:45 pm

Join curator Christina Ritchie for a tour of the Ross Bleckner exhibition. Concerned primarily with light, not as subject but as symbol, his paintings explore the themes of death and mortality. Meet in the Members' Lounge at 6:45 for a glass of wine followed by the tour. Afterward relax with coffee and dessert. Tickets are \$15 and must be purchased by calling the Volunteer Office at 977-0414, ext. 263.

Volunteers Needed for

Telemarketing

Training, orientation and an opportunity to socialize over sandwiches and coffee are offered to Members interested in volunteering one evening per month from 5:30 to 8:30 pm to make telephone calls for the purpose of membership development. For more information, please call the Volunteer Office at 977-0414, ext. 263.

Art at 5:30

The Grange Music Room February 14, April 11 and May 9 at 5:30 pm

What determines an artist's reputation? Why is someone "hot" and someone else not? What makes a work of art a good investment? These and many other intriguing questions relating to the art world will be addressed in a provocative series of informal panel discussions for AGO Members and their guests. On Wednesday evenings you can share the thoughts and opinions of a lively company of artists, art dealers, critics, auction house directors, lawyers and art museum curators. Join us in February for a talk on *Reputations: The Hot and the Not*. April features *Buried Treasures: Looking over the Overlooked*. May ventures into *An Artist's Life*. Tickets for the series are \$30, and some tickets will be available for \$10 on the day of the discussion should seating permit. Wine will be served. Space is limited, so act now. For tickets please call the Volunteer Office at 977-0414, ext. 263.

Shops and Services

Art Rental and Sales Gallery

We are continuing Art Rental's fine service just across the street in the sparkling new Chalmers Building. It may look a little different, but we're still part of the AGO! There are many canvases to choose from ready to be carried to your home or office. For your convenience we will help arrange for delivery if necessary. Come see our varied selection of works by contemporary Canadian artists. As an AGO Member you may rent up to 10 pieces of art for one to six months. Come visit us at 35 McCaul Street, 2nd floor, or call 979-6658. A project of the Volunteer Committee.

The Book Shop

Reading long biographies of artists is the perfect pastime for long winter evenings. Latest arrivals include *Life of Georgia O'Keeffe* by Roxanna Robinson, *Dada*, and *Letters to Gauguin* by Paul Eluard, \$34.

The Impulse Shop

Come to the Impulse Shop for interesting and unusual Valentine gift ideas. We have a document holder decorated with an image from the AGO's collection, an item you won't find anywhere else. For travellers, a sturdy, attractively bound travel journal will become a lasting treasure. Surprise the children with a selection of Valentine stickers, pens, pencils and notepads and look through our vast selection of unique greeting cards. A project of the Volunteer Committee.

Jewellery Shop



Sterling silver earrings by Stacey Cameron.

Whether it's a novelty pin or earrings with a heart motif or something more elegant in sterling silver, we have fun and romantic suggestions for Valentine remembrances. Wrapped in colourful tissue and tied with contrasting ribbon, your jewellery purchase guarantees hassle-free gift shopping. A project of the Volunteer Committee.

Reproduction Shop

Watch for our pre-inventory sale March 16-29. All sales of \$10 and over are marked down by 25%.

Audio-Visual Centre

The Edward P. Taylor Audio-Visual Centre offers 35 mm slides, media kits and videotapes on a wide variety of art-related subjects for educational use throughout Canada for loan or for in-house viewing by appointment. Film classics in video format now available for loan.

Stage III Gala Recreates
Magic of Vaudeville Era

BARBARA WILKINS, A MEMBER OF THE AGO'S VOLUNTEER Committee and chair of the gala premiere celebrating the opening of the newly restored Elgin and Winter Garden Theatres, is shown here chatting with Shelley Peterson while greeting crowds of AGO and OHF (Ontario Heritage Foundation) supporters. A champagne reception before the opening-night performance of *The Wizard of Oz* warmed both the bodies and the spirits of the elegant guests, who braved a fierce December snowstorm to arrive on time. Proceeds from the glittering gala event are to be shared by the AGO's Stage III Fund and the OHF.

Just Jazz
Just Wednesday Evenings

THE AGO'S MONTHLONG JAZZ SERIES, FEATURING WELL-known Toronto composer/musicians, begins with Patrick Godfrey (above), who, thoroughly steeped in the classical tradition, brings a rare sense of clarity and inherent structure to his spirited jazz compositions for piano. Next are Bob Wiseman, whose dynamic keyboard wizardry is usually heard in the country-rock band Blue Rodeo, and Brian Katz, a master of expressive lyricism on the guitar. The series concludes on February 28 with a performance by the program's producer, James Pett, who this season presents material for voice and guitar showcasing the enormous talent of Sharron McLeod.

Special Report

Progress of AGO
Foundation and
Stage III Fund

BY INGRID PERRY PEACOCK

HISTORICALLY THE PERMANENT COLLECTION OF THE ART Gallery of Ontario has benefited from generous donors who have gifted works of art from their private collections, sponsored galleries and established trust funds with the AGO Foundation for art acquisitions. Stage III is another exciting new opportunity for sponsorship.

Recently Fredrik S. Eaton, chairman for the Stage III Fund, recognized some special friends who have sponsored a gallery or facility in Stage III and have also established a trust fund with the AGO Foundation for the acquisition of works of art.

Joan Chalmers, daughter of Floyd and Jean, is the new sponsor of the northwest children's entrance and cloakroom facilities, and she has also endowed a fund for the purchase of Inuit art.

Joe and Gillian Fodor, in conjunction with the Trier-Fodor Foundation, continue to finance a special fund for the purchase of works on paper. The Trier-Fodor galleries, which feature the Walter Trier collection, will be relocated from their present location on the second level to the new prints and drawings centre in Stage III. The Trier-Fodor Foundation will assist with relocation costs.

Marvin Gelber, a longtime supporter of the AGO and a former Gallery president, has sponsored the new prints and drawings centre that will provide access to 10,000 works on paper. The Marvin Gelber Prints and Drawings Centre will also benefit from Mr. Gelber's establishment of a trust fund for the acquisition of works on paper.

The Jackman family have been associated with the Gallery for many years, and Eric Jackman has honoured his parents by sponsoring the Mary and Harry Jackman Gallery. The new gallery will exhibit Canadian historical works.

Mr. Eaton also announced that \$18 million has been raised for Stage III project costs, surpassing the campaign's objective by \$4 million. "We are extremely delighted with the campaign's success, and the overwhelming support we have received has assured us of an exciting new AGO in a couple of years," he said. "Due to Toronto's rising construction costs, every penny will be needed to complete the project." He thanked everyone involved in the campaign and emphasized the strong support of the AGO membership. "Their contribution to the Gallery's future has really made a difference!"

Ingrid Perry Peacock is manager of special campaigns in the Development Division.

EVANS continued from p. 1

cathedral at Le Puy are included in this exhibition. At about this time, his work began to show a marked change. The strong chiaroscuro of shadowed foregrounds and brilliantly lighted spaces that characterized his earlier style is in contrast with his new work, which began to emphasize the material substance of stone and sculptural detail. His use of light became softer, more luminous and more translucent in quality. Evans worked mostly in platinum, a process that lent itself well to the delicate and subtle tonal gradations he desired. Only at the outbreak of World War I, when platinum became difficult to obtain, did he switch to bromide papers.

Evans's "new style" was not considered as successful as his early work, and consequently it was only sparsely represented in exhibitions. No longer as interested in architectural grandeur or the re-creation of mood, but rather inspired by the form and detail of well-crafted objects, Evans was accused by his critics of having become too topographical. The strong disapproval that this increased fidelity of the negative to the subject matter attracted from his colleagues bitterly disappointed Evans. He had great difficulty accepting the emerging approaches to photography, particularly those of Steichen and Coburn. Evans's criticism of his friend Coburn's vortographs, images created through a system of mirrors, were in Evans's view of no value as photographs. He felt that modernist ideas were much too tentative to be taken seriously.

Evans had a steadfast commitment to a pure camera aesthetic. He firmly believed in subjects that were timeless, in physicality or in concept, and architecture, landscape and portrait provided the values he most cherished. Although bewildered by contemporary attitudes, Evans pursued his photographic activity by publishing platinum print reinterpretations of Holbein's *Dance of Death* and Aubrey Beardsley's *Grotesques* and special editions, such as William Blake's *Illustrations to Thornton's Pastorals of Virgil*.

In 1928, at age 75, he was elected an honorary fellow of the Royal Photographic Society. Although still very agile, intellectually alert and pursuing many artistic activities, he was no longer a leading figure involved in the photographic polemics of the day. Evans died in 1943, a few days before his ninetieth birthday. Even though Evans and his loyal friend Coburn had exchanged harsh criticism of each other's work for years, the latter summed up Evans's achievements and his contribution to photography as a means of personal expression: "Photography holds an honoured place among the graphic arts... whenever the tale is told, as legend or history... the name of Evans will be remembered as one of the champions of the purity of photography who worthily contributed to the final victory."

Maria-Maria Sutnik is coordinator of photographic services at the AGO.

"The Desired Haven."
Margaret Eaton Gallery, February 17 - April 8.

General Information

Admission

Adults: \$4.50
Seniors with cards: \$2.50
Fridays FREE for seniors
Students: full-time with cards: \$2.50
Family (2 adults with children under 19): \$9
Members: FREE
Children under 12 (unaccompanied): FREE
Wednesdays, 5:30 - 9 pm: FREE

Membership: (416) 979-6620
AGO: (416) 977-0414

Membership

Young Member (age 25 and under): \$20
Nonresident
(100 km beyond Toronto): \$30
Individual: \$45
Family/Dual: \$60
Supporting (tax deductible donation): \$100

Available at the Membership Centre in the lobby and by mail or telephone from the Membership Office, visa, MasterCard and American Express accepted.

Several other categories of contributing annual membership, including the Curators' Circle, are available to recognize donations at higher levels. For information call the Development Office at 979-6619.

Notice to Members

From time to time, our mailing list is released to arts and other nonprofit organizations to circulate information of interest to AGO Members. If you do not wish to receive these mailings, your address can be deleted from the mailing list for third-party use. Please call or write the Membership Office (979-6620).

Moving?

Please send or phone in your new address to the Membership Office (979-6620) before you move. Reference to your old address and your membership number from a previous mailing label would be helpful.

How to Order

For tickets, reservations, course registra-

tion or information, please consult individual listings for specific instructions. Otherwise:

- address the department specified in event listings
- specify date, name of event and number of tickets
- indicate your name, address (with postal code) and phone numbers
- include a stamped, self-addressed envelope for tickets
- enclose a cheque payable to the Art Gallery of Ontario.

Please do not combine requests or cheques to different departments.

Gallery Hours

Tuesday through Sunday 11 am -

5:30 pm. Wednesday 11 am - 9 pm. Closed Mondays.

The Grange Hours

Daily 12-4 pm. Wednesday 12-4 pm and 6-9 pm. Entrance from Grange Park.

Gallery Shops

The Gallery Shops are open daily 10:30 am - 5:30 pm. Wednesday 10:30 am - 9 pm.

Art Rental and Sales Gallery

New location at 35 McCaul Street, 2nd floor. Open for business Tuesday - Saturday 10:30 am - 4 pm and Sunday 1-4 pm.

Edward P. Taylor Audio-Visual Centre Open Tuesday to Friday 11 am - 5 pm.

Wednesday evening to 8:30 pm.

The Restaurant

Luncheon served Tuesday to Sunday from noon. Dinner served Wednesday 5-8 pm. Closed Mondays.

The Coffee Shop

Tuesday to Sunday 10:30 am - 5 pm. Mondays 11 am - 4:30 pm.

Members' Lounge

Open to Members and their guests noon-5 pm. Wednesday noon-3 pm. Closed Mondays.

Services for Disabled People

The AGO has a limited number of wheelchair accessible. Ask for large-print floor plan indicating facilities/ramp access.

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